

Capriccio espagnol.

Tamburo.

I. Alborada.

N. Rimsky-Korsakow, Op. 84.

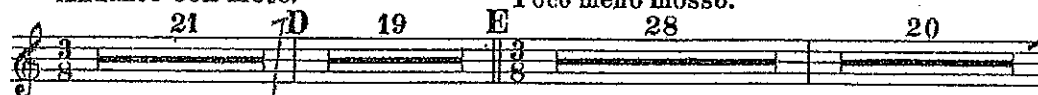
Vivo e strepitoso.



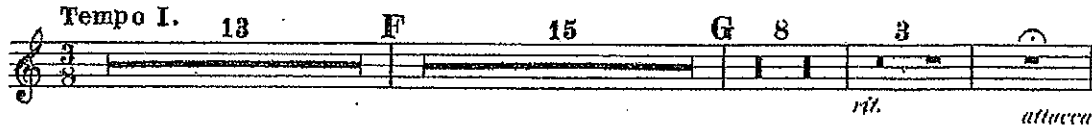
II. Variazioni.

Andante con moto.

Poco meno mosso.



Tempo I.



III. Alborada.

Vivo e strepitoso.



Tamburo.

IV. Scena e Canto gitano.

Allegretto.

A Corni Solo.

quasi Cadenza (I)
Tamburo Solo.

Cadenza (II) Violino Solo.

dim.

ppp sempre ppp

Temp.

a tempo

pp

Cadenza (III) Flauto Solo. Cadenza (IV) Clarinetto Solo. a tempo Cadenza (V) Arpa Solo

a tempo

M 6

Viol. I.

R

L R

N

22 0 7

p

f

p

f

p

Tamburo.

8

1 P 1 2 3 4 5

6 7 8 9 10 Q 1

2 3 4 5 6 7

R R cresc p alluova

V. Fandango asturiano.

20 R 25 S 40

T 18 U Viol. I. pizz. 1 2 3 4 5 6 7 8

9 10 11 poco f poco f poco f

V 19 W

X

Coda.

Vivo. (Tempo di comincio.) 9 Y

11

Z

Presto. 7

SCHEHERAZADE

Symphonic Suite

Nicolas Rimsky-Korsakov
(1844-1908)

Tamburo piccolo

I. II. - TACET

III.

Andantino quasi Allegretto $\text{♩} = 52$

24 [A] 24 [B] 14 [C] (1st violins)

(vc.) (2nd violins) 1 *fz* 2 3 *fz* 4

Pochissimo più mosso $\text{♩} = 63$

5 6 1 2 3
p dim. *ppp*

4 5 6 7
pochissimo cresc.

8 9 8
ppp

4 1 2 3 4 5
p

4 1 2 3 4 5
p

4 1 2 3 4 5
p

SCHEHERAZADE Con'ò

[F] 4 16 **[G]** 16 **[H]** 16 **[I]** 16 **[K]** 32 **[L]** 32 *tr* *f*

(violins) (oboes) (clarinet) (triangle) (triangle)

[M] 21 *tr* **[N]** 1 2 3 4 5 *mf cresc.* *sfpp*

6 7 8 9 10 11 12 13 14 15

16 17 18 11 (tambourine) **[O]** 16 *pp* 12 13 14 15

[P] *f*

[Q] *mf*

[R] 15 **[S]** *tr* *f* *p*

[illegible]

14 15 16 28 *Piu stretto* *tr* 7 *tr* 3 *tr*

7 *fz* *fz*

Allegro non troppo
e maestoso

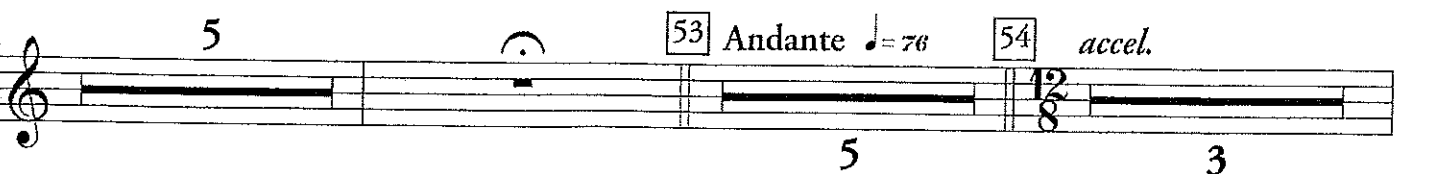
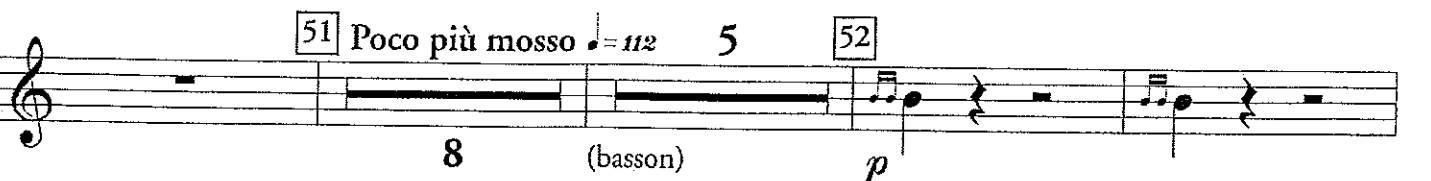
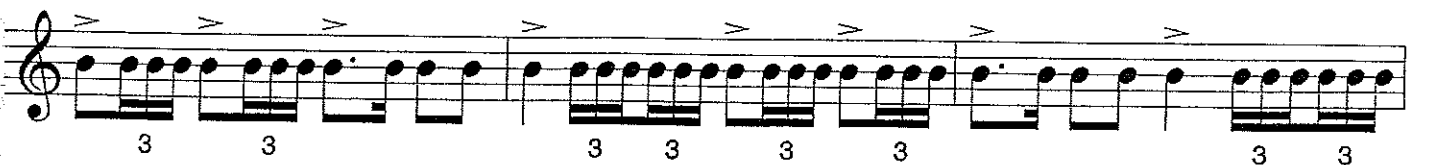
☒ Tacet

11 to the end

Peter & The Wolf

L'istesso tempo

49 Solo

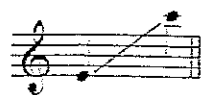


GLOCKENSPIEL

Mozart: *Die Zauberflöte* (Finale of Act I)



Campanelli



(original version)

Violin Concerto

A. Glazounov

(1865-1936)

Moderato

Tacet until

31

Allegro $\text{♩} = 84$

(trumpets)



4

32

8

33

a tempo

34

8



35

8

36

colla parte

37

a tempo

38

quasi Allegretto



39

animato poco

40

8

41

8

42

8



43

8

44

2

p

45

12



46

pp



47

animando poco a poco

48

sempre animando

49

GLAZUNOV
più animato ♩ = 138

50

CON' O
 7

51

52

53

54

55

56

57

58

59

60

61

62

63

(timpani)

64

By George Gershwin

Allegro con brio

30

[illegible]

SHOSTAKOVICH - GOLDEN AGE

22 23 Più mosso $\text{♩} = 92$

f (strings) *f*

rit.

24 $\text{♩} = 168$ 25 26 27

7 9 9 9

No. 2. TACET

No. 3 Polka

45 Allegretto $\text{♩} = 84$

Solo *f*

46

47

p 2

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838
839
840
84

No. 4 Dance

57 Allegro ♩ = 144

12

7

59

9

60

8

61

8

(tutti)

(triangle)

Suverture zur Oper „Die Zauberflöte“

E^c 30

TIMPANI in ES, B

W. A. Mozart, Werk 620

Adagio

Allegro Viol. I

The musical score is written for a full orchestra and includes the following elements:

- Measures:** The score is divided into measures, with measure numbers 39, 54, 73, 92, 115, 154, 169, 186, 196, 209, and 220 indicated at the start of their respective staves.
- Tempo and Meter:** The tempo changes from *Adagio* to *Allegro*. The meter is primarily 3/4, with some sections in 2/4.
- Instrumentation:** The score includes parts for Viol. I, Bassi, Fag., Ob. I, Cl. I, Fl. II, Fl. I, Fl. u. Viol., and Trb.
- Dynamic Markings:** The score uses various dynamic markings including *ff* (fortissimo), *f* (forte), *p* (piano), and *ff* (fortissimo).
- Section Markers:** Sections are marked with letters A, B, C, D, and E.
- Rehearsal Marks:** Rehearsal marks are indicated by the letter 'R' above the staff.
- Performance Instructions:** The score includes performance instructions such as *(Solo)* and *(ff)*.

Siebente Symphonie

Timpani

in A E

L. van Beethoven, Op. 92

Poco sostenuto $\text{♩} = 69$

1 1 6 Fl. I

f * 1 *f* * *f* * *f* * *ff*

1 9 Viol. I *p* *ff*

5 6 7 8 8 Viol. I *dim.* *ff* * *ff* *

Vivace $\text{♩} = 104$

23 Viol. I *ff* del ring staccato

3 *peresc.* *ff* * *

2 Archi *f* 11 Fag. I Ob. I Fl. I *ff* *

6 *ff* 2 3 1 *

1 2 2 2 14 Fl. I, Ob. I, Fag. I *f* *

ff * * * * * G.P. G.P. *

4 6 1 32 Viol. I

4 *ff* *tr* *tr*

3 9 Archi *f* *più f* *ff*

11 1 1

12 Clar. I

BEETHOVEN 7 - Mut. I con'd.

313 *pp sempre* *cresc.*

323 **K** *tr* *ff* *p* *f* *4*

336 *4* *Archi* **L** *ff* *11*

360 *Fag. I* *Clar. I* *Ob. I* *Fl. I* *ff* *2* *ff*

372 *2* **M** *ff*

383 *2* *1* *1* *10* **N** *4* *Viol. I* *ff* *G.P.* *G.P.* *p*

411 *1* *1* *1* *1* *1* *1* *poco cresc.* *più cresc.* *ff*

424

434 *ff*

443 *ff* *Let Ring*

in A E
Allegretto ♩ = 78

Ob. I Viola 22 **A** 24 **B** 16 *(Viol. II)* *(Viol. I)* *ff* *Let Ring*

78 *1* *1* *1* *1* *1* *1* *dim.* *p*

98 *3* **D** *33* *Ob. I* *pp* *pp* *ff* *6* **E** *20* *Ob. I* *p*

176 *cresc.* *dim.* *pp* *26* **F** *Fl. I* *G* *cresc.* *ff* *Let Ring*

217 *3* *15* *Fl. I* *Timpani/Percussion* *pp* *1* **H** *3* *26* *f* *f*

page 16

51

[illegible]

Beethoven - Symphony No. 9 - I

[illegible][illegible]

crese. - - - - - *f*

Musical score for the first system of 'The Swan Song'. It features a single staff with a bass clef. The music begins with a forte (*ff*) dynamic, followed by a decrescendo (*dim.*) and then a piano (*pp*) section. A first ending bracket (marked '1') covers a measure of rest. The piece then moves to a crescendo (*cresc.*) leading to a fortissimo (*f*) section. The tempo changes from 'a tempo' to 'Rit.' (Ritardando) and back to 'a tempo'. The system ends with a fermata over a final note.

A musical score for the bass line of the song 'The Rose Tree'. The notation is on a single staff with a bass clef. It consists of 12 measures. The first measure contains a whole note G2. The second measure contains a whole note F2. The third measure contains a whole note E2. The fourth measure contains a whole note D2. The fifth measure contains a whole note C2. The sixth measure contains a whole note B1. The seventh measure contains a whole note A1. The eighth measure contains a whole note G1. The ninth measure contains a whole note F1. The tenth measure contains a whole note E1. The eleventh measure contains a whole note D1. The twelfth measure contains a whole note C1. The word 'cresc.' is written below the staff at the end of the line.

tr *ff* *sempre ff* *tr* *tr*

sempre sf
in  **Molto vivace.** $\text{♩} = 116.$
4 Solo. 1 2 48 A 1 1 1 1

1 2 3 B 16 C 18 4 D 31 3

A musical score for a single melodic line, likely for a piano. The notation is on a single staff with a treble clef. The music begins with a series of eighth notes, followed by a series of quarter notes, and ends with a final chord. The dynamic marking *f* (forte) is placed below the first three measures. The piece is titled "G. P." at the end of the staff.

BRAMMS SYMPHONY No 1 - IV

TYMPANI

5

[illegible]

ACF

ACF

TCHAIKOVSKI 4 - I 9

TIMPANI.

Time

211 M 13 N 13 O 16 P 1 **ff** 1 6

264 **ff** 7 2 5 TA **ff**

281 R 1 1 2 3 4 5 6 7 **ff**

292 Moderato assai, quasi andante. ONE HAND Ben sostenuto il tempo precedente. **pp** 3 12 R 6

317 *poco a poco cresc.*

322 *stringendo poco a poco* S

327 **mf**

332 W 1.5 T *p crescendo*

338 Allegro con anima. **f cresc.** R R L R R

342 **ff** R L

346 L R L *poco cresc.*

350 2

p. 1/4

Le Sacre du Printemps

(The Rite of Spring)

Igor Stravinsky, Op. 78

Timpani

Tap. $J = 120$

103 f colla bacch. di Tamburo

104 f colla bacch. di Tamburo

Chlorification de L'elue

104 $Vivo$ $J = 144$
Secco (bacch. di Timp.) sempre simile.

105

106 f

107 $\frac{7}{4}$

Stravinsky "Rite of Spring"

TIMPANI

P. 2/4

108

3. Secco, ff

109

110

111

112

bacchi di Tamburo.
3, 4, etc.

113

P H V.S.

Stravinsky "Rite of Spring"

p. 3. / 4

TIMPANI.

18.

114

poco sf

4. 3. poco sf

Simile.

115

116

24 25

Molto allargando. 117 a tempo.

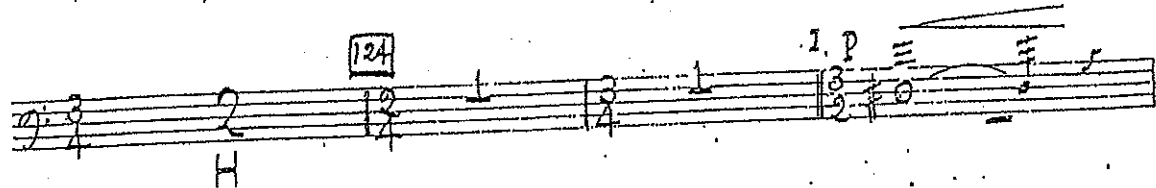
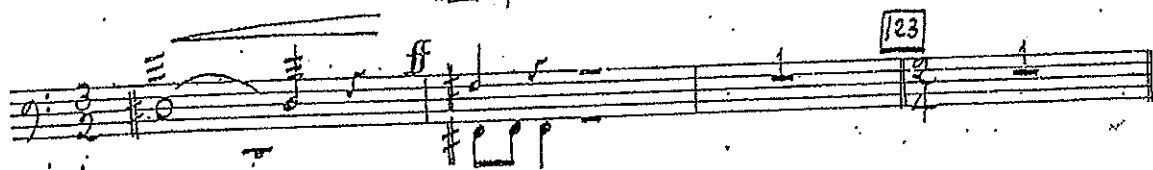
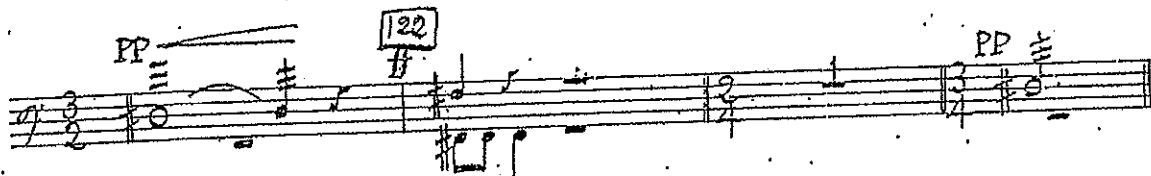
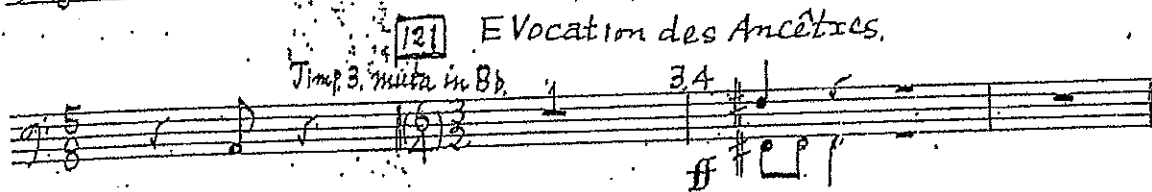
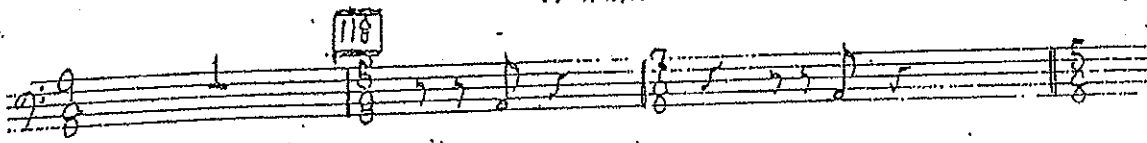
3.

Timp. 3. muta in Ca

Strauss "Rite of Spring"

TIMPANI

P. 4/4



ROMAN CARNIVAL OVERTURE

Triangolo
2 Tamburini

Hector Berlioz
(1803-1869)

Allegro assai con fuoco ♩ = 156

Andante sostenuto ♩ = 52

17 14

1 10 2 (violas) 6

3 Tri. p 1 2 3

Tambs. p

4 5 6

7 5 4 9 (vc.) 5 9 (vc.)

5 poco animato Tempo I Allegro vivace 23

poco f p poco f p poco f cresc. mf 23

poco f p poco f p poco f cresc. mf

BEELIOZ CON'D

6 (viola, vc.) 15 (violin) Tri. 16 17 18 Tambs. *p* *p*

7 *p* *ff* *ff*

8 *ff* *ff* *mf*

9 *f*

10 *ppp* *pp* *pp*

11 *pp* *p* *p*

12 *p* *poco cresc.* *p* *ff* *ff*

13 *ff* *ff* *ff* 5 12 (violin)

CARNAVAL OVERTURE (Ex. 32)

105

Tambourine

CD 1547

Antonin Dvorak

Allegro

f

1.

2.

f > p

(2) (2) (2)

(A)

3

(B)

dr

dr

3 (C) 33

Trb. 4 Piatti 2 2 (D) 16 (E) 20 Oboe

(F) 214

4 6

14 (G) 4 2:40

4 8 10

4 (H) 4

4

7 (J) 26

Andantino con moto

16 (K) 9

Corno ingl.

520

4 8 10 2

(L) **Tempo** *pp* 10 **Allegro**

pp

6:00

1

1

ritard.

Support

1

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CARNAVAL OVERTURE (Cont'd)

Handwritten annotations and markings on the musical score include:

- Staff 1:** First ending bracketed with a circled '1'.
- Staff 2:** First ending bracketed with a circled '1' and a circled 'M'.
- Staff 3:** Dynamics *pp*, *p*, and *cresc.*. Markings include circled letters N, O, P, and Tromboni.
- Staff 4:** Handwritten circled 'Q' and 'RH = holes' with a bracket.
- Staff 5:** Handwritten 'Stomach' and a circled '1'.
- Staff 6:** Handwritten 'LLL' and a circled 'R'.
- Staff 7:** Handwritten '3 Snare', 'L', 'f', and 'p'.
- Staff 8:** Handwritten 'cresc.' and 'L'.
- Staff 9:** Handwritten circled 'S' and 'T' with 'Q. 40'.
- Staff 10:** Handwritten circled 'U'.
- Staff 11:** Handwritten 'tr' (trills) and a circled 'W'.
- Staff 12:** Handwritten 'Poco più mosso' and *ff*.
- Staff 13:** Handwritten *ff* and *secco*.

CAPRICCIO ITALIEN

Peter Tchaikovsky
(1840-1893)

Triangolo
Tamburino

Andante un poco rubato $\text{♩} = 132$ riten. **A** Tempo I

51 12 2 28

un poco stringendo (cymbals)

Pochissimo più mosso $\text{♩} = 144$ (glockenspiel) (glockenspiel)

2 23 4 2

(oboes) 24 25 5 6

Tri. 1 2 3 4 5 6 7 8

p

9 9 **B** Tri. 1 2

f 3 3 3 3

3 4 5 6

3 3 3 3 3 3 3

7 1 2 3

3 3 3 *ff*

4 5 6 7 8

5 7 **C**

Night On The Bare Mountain

completed and orchestrated by
Nicolai Rimsky-Korsakov

M. Mussorgsky

PIATTI, CASSA et TAM TAM.

Allegro feroce.

fchime D4

11 1 2 3 4 5 6 7 8 1 2 3 4

p Cassa.

Piatto.

f Cassa.

6 *f* *A* 11 1 2

3 4 5 6 7 8 1 2 3 4 Piatto.

mf Cassa.

6 B 15 C 16 D 16 E Piatto.

f *ff* Piatto.

5 1 F Piatto.

f Tam-tam. *mf* Cassa.

Poco più *sost.* poco a poco più animato Piatto 2 3 4

6 Piatto.

f Cassa.

17 *Viole. poco rit* 18 19

Più sostenuto. Piatto. Solo.

3 4 5 6 7 8 1 2

baguette

3 4 5 6 7 8 *I* *mf* 2 2

poco cres.

Romeo et Juliette. Ouverture-Fantaisie.

Piatti e Gran Cassa.

P. Tchaïkowsky.

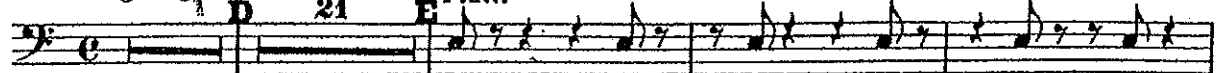
Andante non tanto quasi Moderato. *string.* Allegro. Molto meno mosso, *string.*

20 17 A 23 B 17 8 C 4 6 10 6

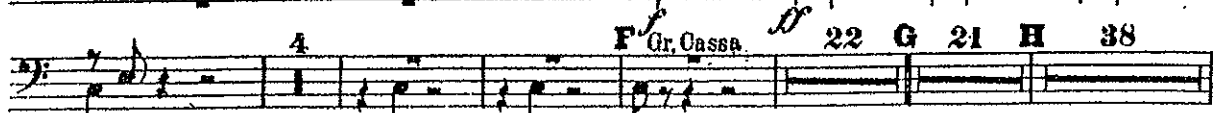


Allegro giusto.

21 D E Piatti

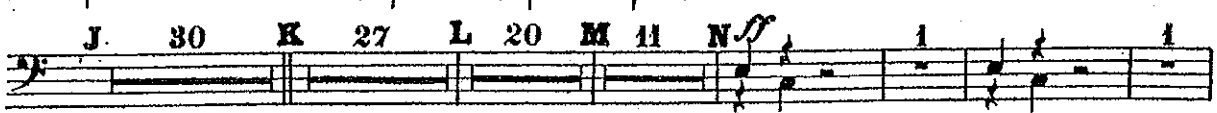


10



Gr. Cassa.

22 G 21 H 38



J 30

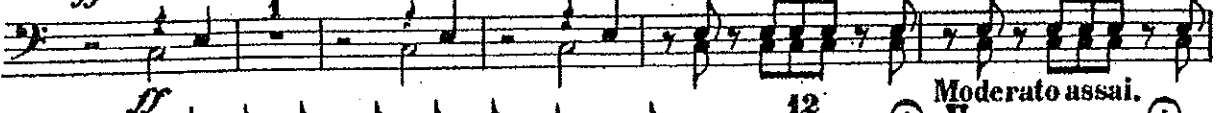
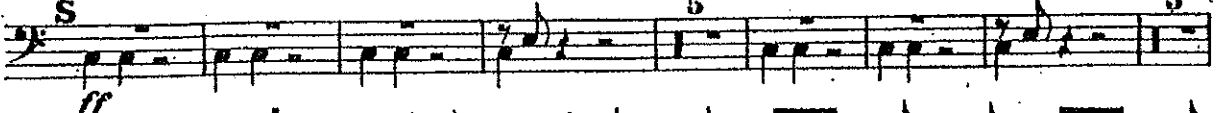
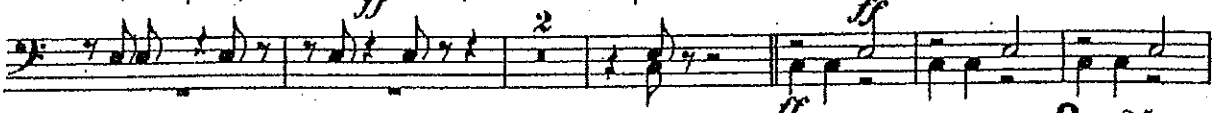
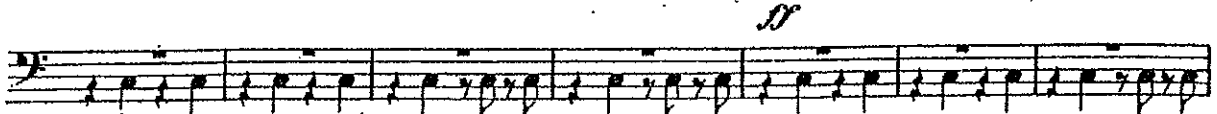
K 27

L 20

M 11

N

1



Moderato assai.

37

Piano Concerto No. 2

Mass Drum
Cymbals (crash)

Gran Cassa e Piatti.

I. II. tacent.

III.

S. Rachmaninoff, Op. 18

Allegro scherzando. ($\text{♩} = 116$)

